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CATALOGUE
OF AN EXHIBITION OF

# ETCHINGS, DRY-POINTS AND MEZZOTINTS

BY

# SIR SEYMOUR HADEN

LATE PRESIDENT OF THE ROYAL SOCIETY OF
PAINTER-ETCHERS, LONDON

WITH AN INTRODUCTION BY

## FREDERICK KEPPEL

FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

OCTOBER 4 TO OCTOBER 31, 1910

SMITHSONIAN
INSTITUTION
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SEYMOUR HADEN, at the great age of ninety-three, has gone to "that undiscovered country from whose bourn no traveller returns." Few artists of the nineteenth century are more certain of abiding fame than he. This is because he excelled all the other artists of his epoch in the important career of an etcher of landscape. No other etcher has given us such true presentations of the beautiful, quiet landscapes of England,—and when I say this I do not forget the works of so great a master as Turner. Turner, of course, could soar above and beyond Seymour Haden in the painting of some great picture in oils; but in the etching of a landscape in black and white I think that Seymour Haden was at least Turner's equal.

It is extraordinary how a busy London surgeon should surpass the professional artists in their own specialty, but this is what Seymour Haden certainly did. Being a man of very wide artistic knowledge it must not be supposed that he was ignorant of the fine quality of his own works. He judged them with the same impartiality with which he would have judged the etchings of Rembrandt. I well remember Seymour Haden saying to me, in allusion to his drypoint, the Sunset in Ireland: "That is the print which will fetch an enormous price in the centuries to come."

In one little detail Seymour Haden was supreme. He could always make a tree *grow out of* the ground instead of making it look like something which was stuck down there to suit the purposes of the painter.

By nature he was an emphatic, positive and, indeed, rather "bumptious" man. He associated with the best in the land and felt himself quite their equal. I remember that when he lived in the aristocratic region of Mayfair, London, His Grace the Archbishop of Canterbury was a frequent visitor and was evidently very much at home in Seymour Haden's house.

As President of the Royal Society of Painter-Etchers Sir Seymour had a difficult rôle to fill,—

but it was not difficult to a masterful man such as he was. Take the case of just one sensitive and opinionated artist and you will have an unmanageable subject to deal with; but when you come to dealing with forty of these high-strung gentlemen the difficulty becomes forty times as great. But Sir Seymour had backbone enough to withstand any amount of opposition, and I really think he enjoyed dominating and quelling the little storms and tempests which sometimes broke out in the Royal Society of Painter-Etchers.

Apropos of Seymour Haden's unqualified good opinion of himself I may relate an incident which occurred in Paris. Shortly before the death of the great line engraver Ferdinand Gaillard he invited me to the fortnightly meeting of the Club of Etchers and Engravers, which was to be held at his studio. This club numbered among its members such "big" artists as Bracquemond, Rajon, Flameng, and Buhot. Desiring to contribute to the occasion something which would interest these artists, I took with me a portfolio of Seymour Haden's etchings, Haden being then in England. Most of them were new to the members of the club, and their enthusiasm on seeing them was something to remember. Observing this I said to our host, Monsieur Gaillard: "You can explain to me something which I do not now understand. Why is it that you Paris artists, who all declare that the English are incapable of any genuine feeling for art, are still so enthusiastic about the etchings of the English amateur, Seymour Haden?" Gaillard became impressive, and bringing his fist down upon the table he answered: "*Monsieur, c'est parcequ'il est tellement artiste.*" He used the word *artiste* as an adjective, and he meant that their admiration for Seymour Haden was because of the essentially artistic quality of his work. Shortly afterward I was in England and was visiting Sir Seymour. I told him of the handsome compliment which Gaillard had paid to him. In response he calmly said: "That 's it. He was quite right."

FREDERICK KEPPEL.

August 20, 1910.

# CATALOGUE

1 **Amalfi.** (Drake No. 10)

2 **Kensington Gardens.** The Smaller Plate.
(Drake No. 12)

Early impression before the words "Kensington Gardens" were erased from the plate.

3 **The Same.**

These words and some of the dry-point work in the foreground have been erased.

4 **Mytton Hall.** (Drake No. 13)

On thin Japan paper.

"*Mytton Hall*—which, unlike Mr. Hamerton, I prefer to the *Shere*—had been wrought one year earlier. It shows a shady avenue of yew trees leading to an old manor house which receives the full light of the sun; and in that print, early as it may seem, was already the breadth of treatment which as years proceeded became more and more characteristic of Sir Seymour Haden's work." Frederick Wedmore, *Fine Prints*, p. 103.

5 **The Same.**

Another impression, also on thin Japan paper.

"Mytton Hall is an old Henry the Seventh house which Mr. Haden was in the habit of staying at for the purpose of his salmon fishing in the river Ribble (the Lancashire River) which runs past it." Seymour Haden.

6 **Egham.** (Drake No. 14)

Trial proof, undescribed by Drake or Harrington, between the first and second states. The shading inside the punt to the right is not completed. This plate and the succeeding one were etched on the same day, one looking up and the other down the Thames.

7 **Egham Lock.** (Drake No. 15)

First state. The words "Egham Lock, Seymour Haden" appear in the lower left-hand corner.

8 **The Same.**

Signature and title have been erased, but the sky, which was later effaced from the plate, is still visible.

9 **Sub Tegmine.** (Drake No. 16)

Trial proof A. The man's feet and the signature F. S. Haden are still visible.

This impression has been cut at the top with a view to seeing how the composition would look when the plate was reduced in height, as was done in the second state.

"'Trial A,' of which I only know of three impressions, is by far the best." Seymour Haden.

10 **The Same.**

Second state, on thin Japan paper. The plate has been reduced in height, and the words "F. S. Haden" and the feet of the man have been effaced.

"This plate in either state is extremely rare. The words 'Greenwich Park 1859' are in the handwriting of Mr. Whistler, and the plate was etched on the same day as that gentleman's *Greenwich Pensioner*, Wedmore No. 32."

H. Nazeby Harrington.

11 **Out of Study Window.** (Drake No 17)

Etched from an upper window in Mr. Haden's house in Sloane Street. In the mid-distance is the suburb of Brompton.

"With the single exception of Whistler, there is not another etcher in England who would not have killed this sky in trying to finish it."

P. G. Hamerton, *Etching and Etchers*, p. 300.

12 **Fulham.** (Drake No. 18)

Trial proof, before the first state. The words "Fulham on the Thames" are written in the foreground. The bridge, seen at the right in the middle distance, is of stone.

13 **The Same.**

The first state. The words "Fulham on the Thames" have been erased, but the bridge, which in the later states is of wood, is still of stone.

14 **On the Test.** (Drake No. 19)

Impression in black ink on yellow Chinese paper.

"This plate and No. 20 (*A Water Meadow*) were done on the same day, one at noon, the other very late in the evening. The Test (in Hampshire) is a famous trout stream."

Seymour Haden.

15 **A Water Meadow.** (Drake No. 20)

Trial proof A. From the Seymour Haden collection.

This proof is described as follows in Sir William Drake's Catalogue: "In Mr. Haden's Collection there is a touched proof with storm effect." Unique.

16 **The Same.**

Impression of the finished state.

"I like this plate — which is saying a great deal. S. H."

". . . . a vivacious, happy, sympathetic transcript of a sudden rainstorm in the Hampshire lowlands, where poplars flourish and grass grows rank."

Frederick Wedmore, *Fine Prints*, p. 106.

17 **The Same.**

Impression of the finished state, printed on thin Japan paper.

18 **Early Morning — Richmond.** (Drake No. 21)

From the Otto Bacher collection.

"The conception of the plate itself has a poetry of its own, and is filled with the freshness of the morning."

P. G. Hamerton, *Etching and Etchers*, p. 307.

"This was done actually at sunrise." Seymour Haden.

19 **Kidwelly Town.** (Drake No. 22)

20 **Kidwelly Castle.** (Drake No. 23)

21 **Mouth of a Brook.** (Dry-point.) (Drake No. 25)

One of the greatest rarities in Sir Seymour's work. There were, in all, probably only about eight impressions of this plate.

22 **Kensington Gardens.** (The Larger Plate.) (Drake No. 26)

One of the most marvelous pieces of free branch and stem drawing ever done in etching.

23 **Combe Bottom.** (Drake No. 29)

Trial proof C. From the Seymour Haden collection.

"*Combe Bottom* is unsurpassed for sweetness and spontaneity." Frederick Wedmore, *Fine Prints*, p. 106.

24 **The Same.**

Undescribed trial proof in which the figures of the rabbits have been changed. The signature, Seymour Haden, has been erased.

25 **The Same.**

The first state, in which the rabbits cast long shadows across the grass. "S. Haden. Shere" is written in the lower left-hand corner.

"Every art lover comes in time to have special preferences for certain pictures, and I confess that this is one of my own special favorites. There is a certain freshness of early morning which, to me, is altogether charming."

Frederick Keppel,
*Personal Sketches of Some Famous Etchers.*

26 **Shere Mill Pond.** (The Larger Plate.) (Drake No. 35)

Trial proof retouched in sepia, by the artist, from the Drake and Burty collections; unique. This is unquestionably the actual impression mentioned as Trial proof A in Sir William Drake's catalogue; it is before signature, the poplars to the right, or the introduction of the duck.

27 **The Same.**

Second state. Impression in black ink on warm toned Holland paper.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."

P. G. Hamerton, *Etching and Etchers*, p. 305.

28 **The Same.**

Another impression, also in black ink, on paper somewhat whiter in color.

29 **Cranbrook.** (Drake No. 39)

Second state.

30 **The Two Asses.** (Drake No. 43)

31 **A Sunset in Ireland.** (Drake No. 44)

Trial proof A. There are probably not more than two or three impressions of this state in existence.

32 **The Same.**

Trial proof D. The stake in the water has not yet been introduced. This is believed to be the most beautiful impression that was taken from the plate.

"*A Sunset in Ireland* is Haden's best work in dry-point, and it certainly deserves its reputation of one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the earlier impressions."

Atherton Curtis.

33 **The Same.**

Second state.

"This plate, and also *A By-Road in Tipperary*, were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary." Seymour Haden.

34 **Battersea Reach.** (Drake No. 45)

First state, with the fleet of rowing boats in the river.

35 **The Same.**

Second state. The fleet of rowing boats has been removed and the sky has been changed.

"Gives the sense of space and air. . . . Mr. Haden's love for large white space was never more strikingly manifested than in the published state of this etching."

P. G. Hamerton, *Etching and Etchers*, p. 307.

36 **Whistler's House, Old Chelsea.** (Drake No. 47)

First state.

"Great care was taken in the drawing of this plate, especially in the foreshortening of the barges, which gave me infinite trouble, I remember. It wore out very soon, and had to be destroyed before it had given its full quota of impressions."

Seymour Haden.

37 **Thomas Haden of Derby.** (Drake No. 51)

Trial proof A.

"Thomas Haden of Derby, my grandfather, was, under a polished exterior, one of the most determined men I have ever known, and one of the bravest. He would have made a hero of romance if he had had the chance. At the age of eighty-five he defended his home against the whole mob of Derby, keeping them at bay all night." Seymour Haden.

38 **Newcastle in Emlyn.** (Drake No. 55)

39 **House of the Smith.** (Drake No. 56)

40 **Kenarth, South Wales.** (Drake No. 57)

First state. The plate was later grounded for mezzotint.

41 **Kilgaren Castle.** (Drake No. 58)

42 **Cardigan Bridge.** (Drake No. 60)

First state. The plate was later grounded for mezzotint. The preceding five plates were all done on the same day, August 17, 1864.

43 **The Fisherman.** (Drake No. 61)

First state.

44 **Penton Hook.** (Drake No. 62)

45 **The Lovers' Walk.** (Drake No. 63)

Trial proof, before the mill in the distance was effaced.

46 **Thames Ditton—With a Sail.** (Drake No. 64)

Trial proof A. From the Burty collection. There are only six impressions in this state.

47 **Railway Encroachment.** (Drake No. 65)

48 **Brentford Ferry.** (Drake No. 66)

First state.

49 **The Towing Path.** (Drake No. 67)

Trial proof E.

50 **The Same.**

First state. From the Carpenter and Atkin collections.

"Mr. Haden always thought this one of his best plates—an opinion, however, in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or the dog he knows not, but it has never been a favorite." Seymour Haden.

51 **Shepperton.** (Drake No. 71)

52 **Kew Side.** (Drake No. 73)

53 **Isleworth.** (Drake No. 76)

Trial proof A. From Sir William Drake's collection.

54 **Kew Ait.** (Drake No. 77)

55 **A River in Ireland.** (Drake No. 82)

First state. One of twelve impressions taken. One of the rarest and most beautiful of Sir Seymour's plates.

56 **Little Calais Pier.** (Drake No. 87)

57 **Horsley's Cottages.** (Drake No. 90)

Trial proof C, before the introduction of the bull calf in the foreground. From the Seymour Haden collection.

58 **Twickenham Church.** (Drake No. 95)

59 **Twickenham Bushes.** (Drake No. 96)

Extremely scarce.

60 **The Assignation.** (Drake No. 97)

Early trial proof, completely worked over in color by the artist, so as to make it practically a water-color drawing. This was undoubtedly the working proof which served as a model for the later states of the plate. This impression, according to Drake, must be a trial between "a" and "b." The figure of the boy in the foreground is effaced, but there is as yet no dry-point foliage on the trees.

61 **The Same.**

Impression in almost black ink on thin vergé paper.

62 **Erith Marshes.** (Drake No. 102)

Trial proof, before the lines in the sky to the left were removed. From the Ellingwood collection.

63 **The Moat House.** (Drake No. 103)

64 **Sonning Bank.** (Drake No. 105)

Proof in black ink on Japan paper. The early state, before the plate was reduced in size.

65 **The Same.**

Proof on white Holland paper, also before the plate was reduced in size. The figure of the fisherman has been removed and the white space not yet filled in with new work.

66 **The Feathers Tavern.** (Drake No. 108)

First state, before the plate was reduced in size. Extremely rare.

67 **The Same.**

Second state, the plate cut down.

68 **Thames Side.** (Drake No. 109)

69 **A Castle, County Wicklow.** (Drake No. 110)

70 **Mount's Bay.** (Drake No. 114)

Very early impression, printed on seventeenth century paper, bearing the water-mark of the "Fools Bauble."

"This was the first plate etched wholly in the bath."
Seymour Haden.

71 **The Herd.** (Drake No. 115)

72 **The Three Sisters.** (Drake No. 116)

"This and No. 115 were done in an old chase, in which is a hunting lodge which belonged to the Dukes of Northumberland, and which, before the reform bill, returned five members to Parliament. It is one of the finest of our old English Parks."
Seymour Haden.

73 **A Riverside — Devon.** (Drake No. 117)

This state is described by Harrington as Trial proof B. Before the plate was rebitten and before the trees to the right of the center of the plate were shaded with horizontal lines.

74 **The Turkish Bath—With Two Figures.** (Drake No. 118)

75 **The Turkish Bath — With One Figure.** (Drake No. 119)

76 **Battersea Bridge.** (Drake No. 120)

Before the plate was reduced in size.

77 **The Island, Boyle's Farm.** (Drake No. 121)

78 **Opposite the Inn, Purfleet.** (Drake No. 123)

79 **The Two Sheep.** (Drake No. 127)

Trial proof C, with the rabbit in the left foreground.

80 **The Same.**

Published state. The rabbit has been removed.

81 **Breaking Up of the Agamemnon.** (Drake No. 128)

First state. A church is seen in the distance under the prow of the ship. This impression bears the following inscription in Sir Seymour's handwriting: "1st state. It is perhaps the finest impression taken from the plate. S. H."

82 **The Same.**

Second state. The church is replaced by a factory.

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this is manly work." P. G. Hamerton.

"Perhaps all things considered, the artist's masterpiece." Atherton Curtis.

83 **Iffley Mill.** (Drake No. 129)

84 **A Brig at Anchor.** (Drake No. 130)

Impression in black ink on white paper.

85 **The Same.**

Impression in black ink on thin, yellowish Japan paper.

86 **Sawley Abbey.** (Drake No. 131)

Counterproof of the first state, with the dogs and reeds in the foreground. This impression has been completely worked over in water-color by the artist. From the Seymour Haden collection.

87 **The Same.**

Trial proof A. From the Seymour Haden collection.

88 **The Same.**

Trial proof B. Undescribed by Drake. Some of the reeds are removed at the right and a hill added in the middle distance.

89 **The Same.**

Trial proof D (Harrington). The dogs and reeds have been entirely removed from the foreground.

90 **The Same.**

First state. There are three sheep in the foreground.

91 **Scotch Firs, Inveroran.** (Drake No. 133)

Trial proof A, with the mountain top in the distance.

92 **The Same.**

First state. The mountain removed.

93 **The Amstel—A Memorandum.** (Drake No. 134)

"From a window in the Amstel Hotel at Amsterdam."
Seymour Haden.

94 **The Mill Wheel.** (Drake No. 136)

95 **The Boat House.** (Drake No. 139)

Water-color drawing made on the basis of a counterproof. From the Seymour Haden collection.

96 **The Same.**

Trial proof B.

"The plate is done at Purfleet, a place to which I often resort for an afternoon of fresh semi-sea air. On no occasion that I recollect have I ever been there without seeing the white horse which appears in the etching, and which I understand is an old pensioner of Mr. Whitebread's, who lived hard by."
Seymour Haden.

97 **Calais Pier.** (Drake No. 140)

After Turner.

Trial proof D, before the first state, one of six impressions taken.

98 **Pool Dornie.** (Drake No. 141)

A Salmon pool on the river Spey.

99 **Windmill Hill, Number One.** (Drake No. 146)

Undescribed trial proof, before the first state. From the Theobald collection. The impression seems to have belonged previously to Mr. Hamerton. In the first state there is additional work in the sky. This is an unusually rich and brilliant impression.

100 **The Same.**

The second proof taken of the first state. It is marked "proof No. 2" in Sir Seymour's handwriting. From the Godby collection.

"Windmill Hill is a high common, near Swanage, which has long served as a landmark for vessels at sea. This and all the following plates up to (Drake) No. 160 were all done within a fortnight in the immediate neighborhood of Swanage in Dorsetshire." Seymour Haden.

"The most admirable, Rembrandt-like, Geddes-like, dry-point, *Windmill Hill*." Frederick Wedmore, *Fine Prints*, p. 104.

101 **Windmill Hill, Number Three.** (Drake No. 148)

102 **Ye Compleat Angler.** (Drake No. 149)

103 **Nine Barrow Down.** (Drake No. 150)

One of the finest plates of Sir Seymour's later period.

104 **The Keep.** (Drake No. 151)

105 **Swanage Bay.** (Drake No. 156)

106 **Newton Manor.** (Drake No. 157)

107 **Wareham Bridge.** (Drake No. 159)

The bridge and houses in the middle distance are still in outline. From the Seymour Haden collection.

108 **The Same.**

Trial proof C. The bridge and the houses in the middle distance are shaded. From the Seymour Haden collection. This and the preceding state are of extreme rarity, and may be unique.

109 **The Same.**

Trial proof D. The figures of a man and two horses are inserted in the foreground. From the Seymour Haden collection. One of Sir Seymour's finest plates.

110 **The Little Boat House.** (Drake No. 160)

First state, with the boat in the right foreground. From the Seymour Haden collection.

111 **The Same.**

Second state. The boat in the foreground has been removed.

112 **A Backwater.** (Drake No. 161)

Trial proof C (Harrington), before the burr on the plate was reduced and before the ducks.

113 **The Same.**

Trial proof, undescribed by Harrington, between trial proof C and the first state. The burr has been reduced and the ducks inserted in the foreground.

114 **The Same.**

First state. There is additional shading throughout the plate.

115 **Sketch at the Back of a Zinc Plate.** (Drake No. 162)

Proof in brown ink on greenish paper. Extremely rare.

116 **The Willows.** (Drake No. 164)

Trial proof A. The plate was later greatly changed, and two lambs were introduced in the left foreground.

117 **Dusty Millers.** (Drake No. 165)

This impression bears on the margin the words "Sonning Mill" in Sir Seymour's handwriting.

118 **Barbel Fishing.** (Drake No. 166)

119 **The Vicarage.** (Drake No. 167)

120 **Grim Spain.** (Drake No. 168)

"The bones of the English besiegers of Burgos under Wellington still lie unburied around the town." Seymour Haden.

121 **Outside the Cork Convent, Cintra.** (Drake No. 174)

122 **The House by the Sea.** (Drake No. 176)

123 **The Amstel.** (Drake No. 177)

This impression bears, in Sir Seymour's handwriting, the following inscription: "Extemporised during lecture at Royal Institution, March 29, 1879."

124 **The Same.**

Impression from a photogravure plate. Described by Harrington as follows: "A small photo-engraved plate, 6 x 4⅛ inches, was reproduced from an impression of the above that had been washed with sepia, and had the inscription 'Royal Institution, March 29, 1879,' written in." This impression is signed in pencil by Sir Seymour.

125 **The Thames Fishermen.** (Second Plate.) (Drake No. 182)

126 **Windsor.** (Drake No. 183)

First state.

"The sailing boat is shaded from top to bottom while a branch of the tree behind the boys crosses its sail in the middle. Twenty-five impressions."

127 **The Same.**

Second state.

"The sail of the boat is shaded in its lower half only, and the bough above mentioned is removed; a bush in front of the nearest boy has also been erased. Twenty-five impressions."

128 **The Same.**

Third state.

"The double stem of the tree behind the bathers is reduced to one, and its place supplied by a punt in which are two figures, one standing. Twenty-five impressions."

129 **Greenwich.** (Drake No. 184)

Trial proof C, with the white boat.

130 **The Same.**

First state of two. The boat, which was white in the first state, has been shaded, and is now in ruins. Proof retouched in Chinese white.

131 **The Earliest Tree.** (Harrington No. 186)

"The upper portion of a large tree etched in 1859 from the window of 'The Star and Garter' at Richmond." Harrington.

This impression bears, in Sir Seymour's handwriting, the following inscription: "Very early tree study, H. 201, not catalogued by Drake or Beraldi." Sir Seymour seems to have been in error in regard to the Harrington number of the plate.

132 **Harlech.** The Second Plate. (Harrington No. 207)

Trial proof B, before the outlines of the animals were defined by etched lines. From the Seymour Haden collection.

133 **The Same.**

The first state. The outlines of the animals are defined by etched lines, and the title has been added.

134 **A Lancashire River.** (Harrington No. 210)

Trial proof B. From the Seymour Haden collection. The two cows at the left in the middle distance are without shading.

135 **The Same.**

Trial proof C. Also from the Seymour Haden collection.

A well-known salmon pool on the Ribble.

In Sir Seymour's opinion this is one of his very finest plates. It was awarded the Medal of Honor at the Paris Exposition of 1889.

136 **The Village Ford.** (Harrington No. 211)
Trial proof A, with the second cow in the middle distance. From the Seymour Haden collection.

137 **The Same.**
Trial proof B. The cow in the middle distance has been removed.

138 **The Same.**
The second state. The plate has been reduced to 10¼ x 7 inches. This state only differs from the first in having the figure of a man with a ladder in the distance.

139 **Encombe Woods.** (Harrington No. 213)
Trial proof C. From the Seymour Haden collection. The plate now measures 14 x 9 inches.

140 **The Same.**
Trial proof D. Also from the Seymour Haden collection. The plate has been reduced to 13½ x 8⅝ inches. The reflections of the donkeys have been added.

141 **The Same.**
Trial proof E. The whole of the sky is now clear and the signature is added. From the Seymour Haden collection.

142 **The Same.**
First state. The clouds are re-drawn.

143 **Cowdray Castle — With Cows.** (Harrington No. 215)

144 **Cowdray Castle — With Geese.** (Harrington No. 216)

145 **The Four Cows.** (Harrington No. 218)

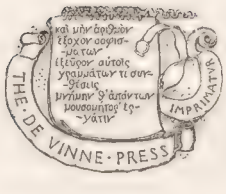
146 **The Test at Longparish.** (Harrington No. 219)
First state. The plate was later mezzotinted.

147 **The Latest Tree.** (Harrington No. 220)

148 **Breaking Up of the Agamemnon.**
The mezzotint.

149 **The Little Longparish.** (Harrington No. 228)

150 **Grayling Fishing.** (Harrington No. 232)
Mezzotint.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